

Vol 2. no 7

# THE AMERICAN ART STUDENT

CHICAGO NUMBER

10 CENTS

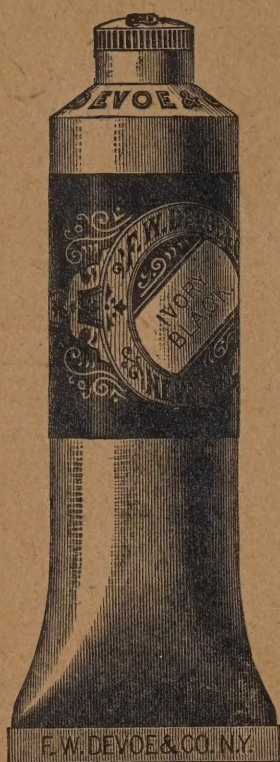
MARCH, 1918



DRAWN BY WILLIAM LIEPSE, ART INSTITUTE OF CHICAGO

PUBLISHED AT TWENTY-ONE PARK ROW, NEW YORK CITY





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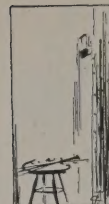
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|--------------------------------|---------|
| 1st Prize.....                 | \$50.00 |
| 2nd Prize.....                 | 25.00   |
| 3rd Prize.....                 | 15.00   |

| Water Color Class |         |
|-------------------|---------|
| 1st Prize.....    | \$50.00 |
| 2nd Prize.....    | 25.00   |
| 3rd Prize.....    | 15.00   |

| Poster Class   |         |
|----------------|---------|
| 1st Prize..... | \$50.00 |
| 2nd Prize..... | 25.00   |
| 3rd Prize..... | 15.00   |

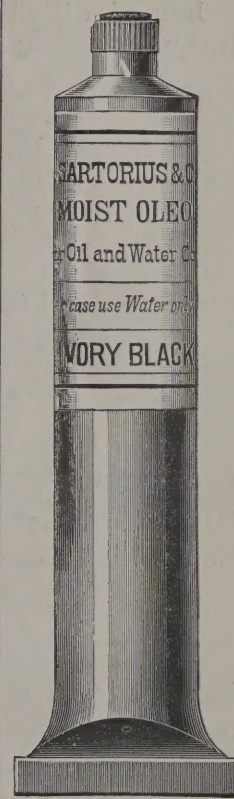
For full details see page 13 of this issue.

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Painted by Miss Jane Peterson  
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# THE AMERICAN ART STUDENT



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VOL. II

MARCH, 1918

No. 7

## TEXTILE DESIGNING

By EMMA M. CHURCH

Probably there is no human industry that touches man's life at so many vital points as the ancient and most interesting one of textile weaving and its attendant arts of design and color.

From the day of his birth when he is wrapped in the folds of a soft warm fabric to the day of his death when his shroud enfolds him, one is never without the comforting service of fabrics, either as the direct enwrapping of the body, or as the adornment of one's abode. Textile fabrics are one of primitive man's first needs and civilized man's first and last and in the meantime necessities.

Records of the weaving industry are to be found from the site of Ancient Troy, and Mycenae; relics and examples of it from ancient Egypt, China, Japan; and South Central and North America among the Aztecs, Pueblos, Alaskan and numerous other tribes of Indians.

Not alone for comfort, beauty and luxury have textiles served their makers, they have also been means of historical record and of religious service and significance.

Originally textile weaving was a woman's work as a little study of history will prove and this fact is attested in various bits of ancient art, notably in a relief on an early Christian Sarcophagus showing God giving Adam sheaves of corn and Eve a sheep, as he condemns mankind to "earn his bread in the sweat of his brow." Still the Indian woman of our southwest plains weaves. But not as she did when she sang, as she wove the wool of natural color and dyed threads also the product of her skill, into pattern and plan revealing to those who can read, story of the mesa, the rain, the lightning, flight of bird, romance and pathos, faith and prayer. Now she weaves, not for herself and her loved ones, but for the white merchant who buys her rugs by the pound, to be purveyed to the purchaser anywhere from the Atlantic to the Pacific or from Canada to the Gulf.

In the orient there is still the weaver of hand-made fabrics, for the most part men, but they weave not as they did when rugs and hangings were as poems, for the reason that the commercial spirit of to-day has sought out these remote places and bids for the *labor* of the oriental weaver as it does for that of the American Indian woman.

But the handworkers in this industry would find themselves helpless in the face of the demands for their wares in this day of multiplied necessities.

So industry has taken unto itself this duty, and instead of the song of the weaver and the fabric and the poetry, of romance and religion, we hear the whirl of machinery and the work begun and ended by the blast of the steam whistle.



Design by student of  
Chicago School of Applied and Normal Art

The finished product may have wrought into it products from many lands, passed through the hands of thousands of workers whose only interest in the product is the recompense for so many hours of *work*. Gone is the joy of the work. The worker must obey the throb of the machine. The tool controls the worker, he is no longer master of his tool.

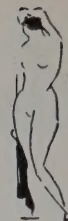
Nor since the day of William Morris, who strove so mightily to bring back man's joy in his work, have we found the solution to this problem. This is a vital question, whether the work be master or slave.

It is more than an artistic problem, this ensouling of the machine. It is a deep economic one on the solution of which depends the ethical, moral and spiritual welfare





Be fearful of the lure of imitation. It will steal away your personality and leave you entirely empty. It is better to understand why rather than how a thing is done.



of thousands of workers, as well as the thousands of consumers whose only contact with art is in the things of use.

The machine is the tool of the future. We must find a way for it to respond as obediently to the worker as the cruder loom did. We must again feel in the fabric the pulsing of human feeling over and above the mechanical throb of the driving machine, and indeed there is such an opportunity if we but realize it, in the fabrics we buy which are produced by our present highly organized commercial and industrial system.

In order to keep up an incessant demand for more and still more materials, these are made as little durable as possible and commercial interests encourage whimsicality in public taste by change in styles, in color combination, and designs, in season and out of season. In fact the whole gamut of possible variation has been run many times in materials of wool, silk, cotton, linen; also in the combinations and varieties of warp or weft predominance, in twills, stripes, velvets, brocades, crepes, satins, etc. But there is no more limit to design and color variation than there is to the harmonic and melodic possibilities of the keyboard.

But the merchant is not looking for beauty in design and color so much as he is seeking that which will shock the public into the realization that "this is different," "it is this year's model."

You may recall how the delicate pastel colors were followed immediately by the Austrian and Bulgarian crudities. We pass successively thro "influences" such as the Greek, Persian, Byzantine, Japanese, Chinese, Indian, Gothic, Mediaeval and when these are exhausted we catch our breath while under the spell of a period of design and color that is deadly realistic. At least these are the tendencies in the cheaper fabrics.

In the more expensive fabrics which are necessarily longer lived such as the silk damasks, tapestries and brocades there is a marked conservatism in style and color.

The damasks and brocades must be Italian, Byzantine, Renaissance, with no variation. Tapestries must be equally conscientious to some style, a favorite that is perennial is the Mediaeval forest with which we cover our upholstered furniture, largely because there are few other designs.

Probably the greater number of the fabric designs used by American manufacturers were, before the war, made abroad where designers spend their days reiterating the historic or the natural without ever a stirring of their own gray matter and without a jolt to their slumbering fancy, except when some group wakes up and a new "style" comes into being such as the L'Art Rouveau in France, the Secession Movement in Germany and the various forms of Modernism that have simultaneously sprung up in many quarters.

We are weary of these everlasting repetitions of old

## WHEN RODIN "SCULPED" ME

By GEORGE BERNARD SHAW

In the year 1906 it was proposed to furnish the world with an authentic portrait bust of me before I had left the prime of life too far behind. The question then arose: Could Rodin be induced to undertake the work? On no other condition would I sit, because it was clear to me that Rodin was not only the greatest sculptor then living, but the greatest sculptor of his epoch: one of those extraordinary person who, like Michael Angelo, or Phidias, or Praxiteles, dominate whole ages as fashionable favorites dominate a single London season. I saw, therefore that any man who, being a contemporary of Rodin, deliberately allowed his bust to be made by anybody else, must go down to posterity (if he went down at all) as a stupendous nincompoop.

Also, I wanted a portrait of myself by an artist capable of seeing me. Many clever portraits of my reputation were in existence; but I have never been taken in by my reputation, having manufactured it myself. A reputation is a mask which a man has to wear just as he has to wear a coat and trousers; it is a disguise we insist on as a point of decency. The result is that we have hardly any portraits of men and women. We have no portraits of their legs and shoulders; only of their skirts and trousers and blouses and coats. Nobody knows what Dickens was like, or what Queen Victoria was like, though their wardrobes are on record. Many people fancy they know their faces; but they are deceived; we know only the fashionable mask of the distinguished novelist and of the queen. And the mask defies the camera.

### That Coburn Photograph

When Mr. Alvin Langdon Coburn wanted to exhibit a full-length photographic portrait of me I secured a faithful representation up to the neck by the trite expedient of sitting to him one morning as I got out of my bath. The portrait was duly hung before a stupefied public as a first step toward the realization of Carlyle's antidote to political idolatry—a naked parliament. But though the body was my body, the face was the face of my reputation. So much so, in fact, that the critics concluded that Mr. Coburn had faked his photograph, and stuck my head on somebody else's shoulders.

Rodin tells us that his wonderful portrait busts seldom please the sitters. I can go further, and say that they often puzzle and disappoint the sitter's friends. The busts are of real men, not of the reputations of celebrated persons. Look at my bust, and you will not find it a bit like that brilliant fiction known as G. B. S., or Bernard Shaw. But it is most frightfully like me. It is what is really there, not what you think is there.

### That Troubetskoi Bust

Troubetskoi once made a most fascinating Shavian bust of me. He did it in about five hours, in Sargent's studio. It was a delightful and wonderful performance. He worked convulsively, giving birth to the thing in agonies, hurling

(Continued on Page 17)





By an effort to sense the forces of nature and by constantly searching for forms or relations that feel beautiful the student will awaken his aesthetic instincts

lumps of clay about with groans, and making strange dumb movements with his tongue, like a wordless prophet. He covered himself with plaster. He covered Sargent's carpets and curtains and pictures with plaster. He covered me with plaster. And, finally, he covered the block he was working on with plaster to such purpose, that, at the end of the second sitting, lo! there stood Sargent's studio in ruins, buried like Pompeii under the scorïæ of a volcano, and in the midst a spirited bust of one of my reputations, a little idealized (quite the gentleman, in fact), but recognizable a mile off as the sardonic author of "Man and Superman," with a dash of Offenbach, a touch of Mephistopheles and a certain aristocratic delicacy and distinction that came from Troubetskoi himself, he being a prince. I should like to have that bust; but the truth is, my wife cannot stand Offenbach Mephistopheles, and I was not allowed to have the bust any more than I was allowed to have that other witty jibe at my poses, Neville Lytton's portrait of me as Velasquez's Pope Innocent.



Illustration by Donald Ulsh  
Chicago Academy of Fine Arts

*"If the ear was in the wrong place, he cut it off."*

This illustration to the story by George Bernard Shaw is different in style from the illustrations we have published up till now, and it conforms with the spirit of the story. Mr. Ulsh is a student at the Chicago Academy of Fine Arts and produces some unusually clever work.

The American Art Student will like to receive from its readers good short stories to submit to art classes to be illustrated and to be published in this magazine. Manuscripts must be typed, containing 1000 words or more.

### When Rodin Worked

Rodin worked very differently. He plodded along exactly as if he were a river-god doing a job of wall building in a garden for three or four francs a day. When he was in doubt he measured me with an old iron divider, and then measured the bust. If the bust's nose was too long, he sliced a bit out of it, and jammed the tip of it up to close the gap, with no more emotion or affectation than a glazier putting in a window pane. If the ear was in the wrong place, he cut it off and slapped it into its right place, excusing these cold-blood mutilations to my wife (who half expected to see the already terribly animated clay bleed) by remarking that it was shorter than to make a new ear.

After that first fifteen minutes it sobered down into a careful representation of my features in their exact living dimensions. Then this representation mysteriously went back to the cradle of Christian art, at which point I again wanted to say: "For heaven's sake, stop and give me that: it is a Byzantine masterpiece." Then it began to look as if Bernini had meddled with it. Then, to my horror, it smoothed out into a plausible, rather elegant piece of Eighteenth-Century work, almost as if Houdon had touched up a head by Canova or Thorwaldsen, or as if Leighton had tried his hand at eclecticism in bust making. At this point Troubetskoi would have broken it with a hammer, and given it up with a wail of despair. Rodin contemplated it with an air of callous patience, and went on with his job, more like a river god turned plasterer than ever. Then another century passed in a single night, and the bust became a Rodin bust, and was the living head of which I carried the model on my shoulders.

Rodin took the conceit out of me most horribly. Once he showed me a torso of a female figure—an antique. It was a beauty, and I swallowed it whole. He waited rather wistfully for a moment to see whether I really knew chalk from cheese, and then pointed out to me that the upper half of the figure was curiously inferior to the lower half, as if the sculptor had taught himself as he went along. The difference, which I had been blind to a moment before, was so obvious when he pointed it out, that I have despised myself ever since for not seeing it. There never was such an eye for carved stone as Rodin's.

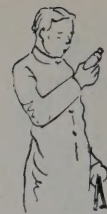
One day Rodin told me that all modern sculpture is imposture, that neither he nor any of the others can use a chisel. A few days later he let slip the remark; "Handling the chisel is very interesting." Yet when he models a portrait bust his method is neither that of Michael Angelo with his chisel nor of a modeler in the round, but that of a draughtsman outlining in clay the thousand profiles which your head would present if it were sliced a thousand times through the center at different angles.

*Reprinted from London Nation.*





We are ready and willing to help all students of art, but we expect their cooperation also. This magazine is yours and you must put into it if you expect to take from it.



## THE BOLSHEVIKI IN ART

A Letter from Charles Vezin to the Secretary of the Society of Independent Artists

March 8, 1918.

A. S. Baylinson, Esq.,  
Secretary, The Society of Independent Artists,  
1947 Broadway, City.  
Dear Sir:

I am in receipt of your invitation to participate in the Second Annual Exhibition of The Society of Independent Artists. I hope that I may not be thought ungrateful, in view of the courtesies extended to me last year, if I in response herewith offer my resignation as a member of your organization.

First let me assure you that there is nothing personal in the following. *It is directed against a policy, not against persons, against complaisance calling itself tolerance, against lack of discrimination calling itself catholic.*

When I responded to your Society's invitation to exhibit I did so after some hesitation. In accepting I said that whilst I was open to conviction on the doctrine of "no prizes" I could not subscribe to the platform of no juries and to the plan of accepting everything and anything that was offered, first come first served. But I decided that to assemble in one show all the heterogeneous elements of art and pseudo art and to demonstrate whether or not "independence" in art is feasible was an experiment that should be tried. It was a demonstration that was worth making in order to prove that such "independence" leads to the Bolshevikism of art. The Maximalists in the name of liberty have turned Russia into chaos with worse terrors than imperial despotism with starvation added. They have hurt the cause of democracy more than all the black hundred. By all means let us make "the world (of art) safe for democracy." *But the Bolsheviks of art would in the name of*

*liberty create pandemonium and turn over art to the narrow intolerance of the Philistine by making it a stench in the nostrils of decent men. They are the foes of liberty because they always cause reaction.*

A minor objection was the white wall. I pointed out in a letter to the *American Art News* that the white wall,

which the modernists affect, hurts good pictures and that others cannot be hurt. *The bad picture on a white wall is like the "mud larks" on a wet race track; the best horse does not win.* One cannot see whether a face smiles or frowns when seen against the light. The difference between this and a picture hung on white is only one of degree. With a white background "the center of interest" is the contrast between the frame and the wall. To neutralize this interest something more "interesting" must be introduced within the quadrangle, crude "form", barbaric color or sharp contrast of masses. Such things hung with a good picture are like chamber music with a man practising on a bagpipe in the room.

But this consideration is trivial in the presence of larger questions.

I think that no one who respects his art will remember that exhibition as anything but a failure. It was useful as a demonstration of failure and it does not require a second. As a matter of fact the Post-Illusion-

ists and malingerers should flock by themselves and let those outside their psychopathic horizon do the same. Whether or not there be an excuse for some of these "artists" to expose themselves through their "pictures," they should be segregated. To mix them with what they patronizingly term "academic," "representative," "old fashioned," "conventional" art even if it were conceded that both kinds have their place, is like mixing wine and beer.

Independence in art, as some of your exhibitors see it, leads to independence in conduct and vice versa. Among

(Continued on Page 19)



Alice

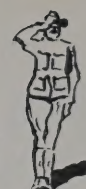
by William M. Chase

Exhibited at Alumni Exhibition of Art Institute of Chicago





Where beauty depicted for beauty's sake is a cold and colorless affair, a work of art must be fired with the dynamics of Life, in order to stir the heart and awaken the intellect



#### "ALUMNI EXHIBITION" OF THE ART INSTITUTE OF CHICAGO

On the Chicago flag, recently designed and adopted as the municipal standard, appear two stars, one symbolizing the Chicago Fire, the other typifying the Columbian Exposition, these being the two most notable events in the city's history. Were there an "official" flag of the Art Institute of Chicago, there would be *one* star, representing the "Alumni Exhibition"—the most significant event in the history of the institution.

Whatever unique exhibitions, important in themselves, a museum may be able to present, they nevertheless stand, as a rule, for the art of the past. The assemblage, on the other hand, of works of former students and instructors of the Art Institute, which was staged in January, expressed the vitality underlying a living art school. What the School of the Art Institute has established, during its thirty-nine years of existence, as a policy of constructive pedagogy was demonstrated practically in the superior quality of the works collected in that epoch-making exhibition.

When, about a year ago, the idea of holding such an exhibition was conceived by Oliver Dennett Grover, president of the Alumni Association, his enthusiasm for the project became contagious, and the thought soon ripened into a reality. The task of organizing the very diverse material in the different departments of artistic endeavor by artists who had studied at the Institute was no simple undertaking, but Mr. Grover discharged his mission with efficiency as well as zeal.

Among the long list of those to honor the exhibition with examples of their work were the following: Karl Anderson, George Gray Barnard, G. R. Barse, Jr., Frederic Clay Bartlett, Louis Betts, Jessie Arms Botke, Howard V. Brown, Charles Francis Browne, Karl A. Buehr, Emil



Autumn

By Walter Shirlaw

Exhibited at Alumni Exhibition  
of Art Institute of Chicago

Carlsen, C. F. Church, Alson Skinner Clark, Ralph Clarkson, E. Irving Couse, Arthur S. Covey, Arthur B. Davies, Frank Duveneck, D. R. Fitzpatrick, Will Howe Foote, Frederic C. Frieseke, Oliver Dennett Grover, Victor Higgins, Henry Salem Hubbell, Bertha E. Jaques, John C. Johansen, Troy Kinney Evelyn B. Longman, Orson Lowell, M. Jean McLane, Neysa McMein, Carol Brooks McNeil, Hermon A. McNeil, Fred Dana Marsh, Lawrence Mazza-novich, Gari Melchers, F. J. Mulhaupt, Lawton S. Parker, C. E. Parkhurst, Bertha Menzler Peyton, Ralph M. Pearson, Jane Peterson, Albin Polasek, Henry Rankin Poore, A. Phimister Proctor, Earl H. Reed, Frederick Richardson, Louis Ritman, Chauncey F. Ryder, Sorolla, Albert Sterner, Gardner Symons, Lorado Taft, Harry Townsend, Ruth Townsend, Bessie Potter Vonnoh, William Wendt.

The spirit of loyalty which had animated the original plan affected the character of the exhibits submitted. Instead of a feeling that this was "only a school affair," these men, whose position is of national prominence, cooper-

(Continued on Page 11)





"Art is the best surgical dressing for the gaping wounds of civilization. Let us keep out of this dressing the germs of infection."—Charles Vezin



## HOW WAR HAS INFLUENCED THE ART SCHOOLS

The Chicago Academy of Fine Arts which is full to overflowing this year is making successful efforts to fit its training to the new War Art needs of the country.

One Hundred and twenty-five large Enlistment posters have already been made by the students. These were submitted for Government use, and those not reproduced were used by the students in windows and stores near their homes for the purpose for which they were designed.

A group of food conservation posters has been recently sent to Washington which the committee referred to as the best they had seen. Seven have been chosen by the Government for national use.

The Women's Registration Week was used as another problem by the students and thirty-five posters were made and used for this patriotic duty. One was reproduced in large size and used all over the country. The others serving for local window displays.

To aid the pupils in doing these posters large silk flags were kept in motion by electric fans while the students painted them in motion. Large piles of foods to be conserved were used as still life subjects instead of the usual pottery and flowers, and models appropriately costumed in uniform were employed by the school for the pupils' use.

The Interior Decoration classes have done plans for the housing of munition workers in cities where munition factories are being built. Though these factories will later employ thousands of workers in some of these cities not a single room may now be had by workers and their families. These plans are to be offered to the National Housing Association and the National Council for Defense. They are expected to embody the ideas of cheapness, permanency, conservation of space, sanitation, and in addition, attractiveness, that they may be of use and easily rented after the demand for war munitions has changed to a demand for the munitions of peace.

Railroad operation posters which students are at work on will be submitted direct to Sec'y MacAdoo for use at railroad terminals. These are planned to do their bit in speeding up the unloading, forwarding, expediting and routing of freight.

Auto posters are also being made by the men in which the thought of the pleasure car does not enter. These consider the motor as a thrift; a War economy; as a timely aid to business and industry.

Young women are designing posters suggesting "a munitions plant in every back-yard" which, of course, refers to the pleasure profit, and social intercourse of a well cared for garden. Others are making posters for the War Savings Society to advertise the issues of War-Savings Stamps.

Extension classes in Engraving Houses are being ar-

ranged for which will in these Art Departments do some of the work of the professionals who have gone to War, but will not interfere with the students' absolutely necessary school study, which is training them to be of even greater benefit in industrial and commercial designing after the War is over.

Both men and women are also being shown at all times the principle and application of Camouflage. Using tents and buildings, ships and guns, built on a small scale, they learn to conceal these against foliage, snow, and the sky. The men are given experience in doing topographical drawings such as observers in airships and balloons would use, and in Engineering and Construction Drawing such as these specially trained students would be able to excell in if they are called upon by the Engineering and Drafting Departments of the Army.

The Cartoon class is following out the patriotic suggestions of Congressman Baer and the Dress Design Class is designing conservation clothes which they are offering free to the dressmakers as their own "bit" toward winning the war.

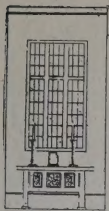
Some classes are training workers who will be prepared to teach many paying professions and trades connected with Art to wounded soldiers in reconstruction camps. When it is realized that a battered soldier who has nothing left but one hand and one eye may through the agency of proper training, do much for the progress of the world along Industrial and Commercial Art lines, it will be seen how valuable such teaching of Drawing and Design to wounded soldiers will be for the benefit of the after the war industrial expansion of the United States.

CARL N. WERNTZ.

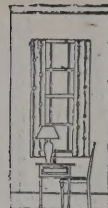


Imitation Balloon and Airplane Observers Practicing the Mapping of a Miniature German Camp  
Chicago Academy of Fine Arts

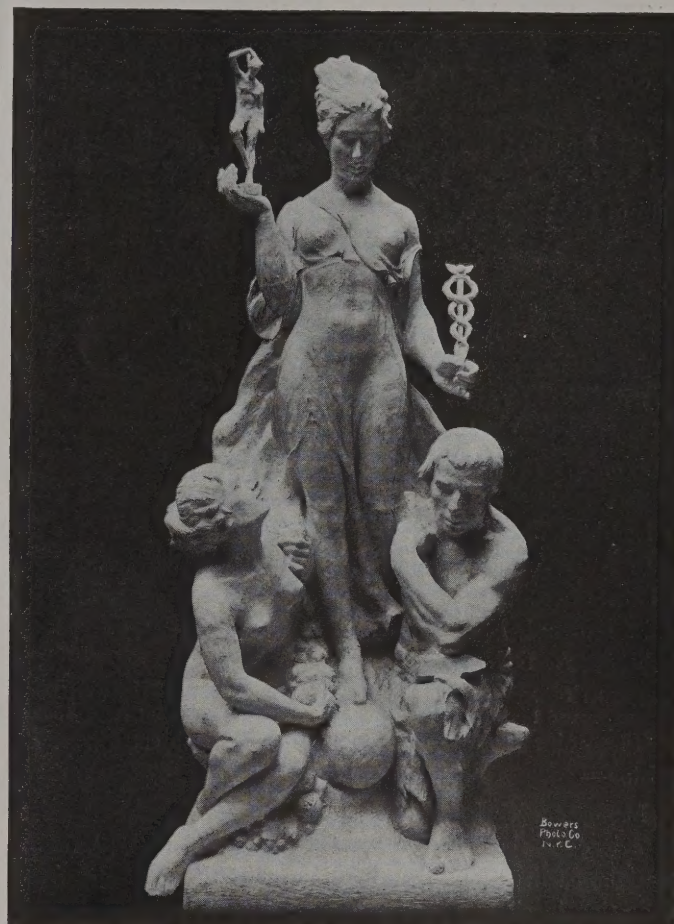




When we look upon nature let us realize its power, its forces—not simply its appearance. Can we realize volume in a hill and the upward movement of grass?



Group for the Bronx International Exposition  
A. DeRoy



Group for the Bronx International Exposition  
A. Goodelman

## BEAUX-ARTS INSTITUTE OF DESIGN

### Department of Sculpture: Judgment of Feb. 4

*Jurors*—Messrs. S. Borglum, R. Evans, Bilotti, Brewster, R. N. Perry, F. C. Bartlett, Boring, Godley, L. Warren.

*Monthly Project*—"A Cassolette." (12 models submitted): First Mentions: L. Bayman, J. Ruhl; Second Mentions: F. deLuna, J. Nicolosi, A. Tagliabue.

*Life Modeling*—Mr. Bilotti's class—Second Medals: F. deLuna, J. Nicolosi, H. Lindenman. Mr. Perry's class—Second Medal: L. Maldarelli; Second Mention: F. Klinkerfus. Mr. J. Davidson's class—Second Medal: Paul Herzel; Second Mentions: J. Nicolosi, S. Glinsky.

*Life Drawing*—Mr. Bartlett's class—First Mentions: L. Maldarelli, B. Greenstein, H. C. Zitter; Second Mentions: S. Archdeacon, S. Glinsky.

*Ornament*—Mr. Haefner's class—First Mention: C. Parducci; Second Mention: H. Rappoport.

*Nature Study*—Mr. Chamberlain's class—First Mentions: C. Parducci, J. Kullman; Second Mentions: H. Spencer, P. C. Brown.

The models of the two groups for the entrance of the

Bronx International Exposition, won in a former competition and now finished by A. DeRooy and A. Goodelman, were accepted by M. Kenneth Murchison, architect of the Exposition. They are reproduced above.

\* \* \*

### Program of the Current

#### Monthly Competition in Sculpture

Program Issued March 4, 1918

Judgment April 1, 1918

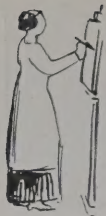
The Joint Committee proposes as the subject for competition—

#### "A METOPE"

Metopes are the square compartments which occur in the frieze of the Doric order between the triglyphs, and from the earliest times they have received the most studied decoration of figure subjects as may be seen in the metopes of the Parthenon (*cf.* Stuart and Revett "Unedited Antiquities of Attica" and Rebers "History of Ancient Art").

Owing to the height at which they were placed the relief used was very deep, the heads and often some of the limbs of the figures standing free of the background, and the upper part of the sculpture standing out somewhat further than the lower part.





We must not be impatient to succeed. We cannot hurry our intelligence. We must take care lest in after years, when courage is old, we realize the tragedy of our impatience.



The subject of this composition will be:

"The wedding of the Atlantic and Pacific Oceans" and the composition shall be limited to three figures; the dimensions shall be 4x4 feet.

Models at  $\frac{1}{4}$  scale, carefully executed, should be delivered before noon on Monday, April 1st, at the exhibition room of the Institute, 126 East 75th Street, New York.

LLOYD WARREN,  
Director, Dept. of Sculpture.

#### Department of Mural Painting: Judgment of Feb. 4

*Jurors*—Messrs. Copeland (Phila. School of Industrial Art), Tayler (Yale Art School), Ryland, Peixotto, Crisp, F. C. Bartlett, L. Warren.

*Monthly Project*—"Apse of a Romanesque Chapel," (25 sketches submitted). Second Medals, A. Glasner, Carroll T. Lambers, Marie Rother. First Mentions: J. C. Roak, E. B. A. Walton, Dorothy Hallett, E. Campbell, Corinne C. Loos. Second Mentions: G. W. Brittler, L. M. Mayer, Eloise Howard, E. R. England, H. E. Moses, Ella B. Baker, Catherine A. Dehm, Dorothy Shoemaker.

Program of Monthly Competition in Mural Painting  
Program Issued March 4, 1918 Judgment April 1, 1918

The Joint Committee proposes as the subject for competition—

"A METOPE"

Metopes are the square compartments which occur in the frieze of the Doric order between the triglyphs, and from the earliest time they have received the most elaborate decoration in either painting or sculpture, as may be seen in

the metopes of the Parthenon (*cf.* Stuart and Revett "Unedited Antiquities of Attica" and Rebers "History of Ancient Art").

The size of the metope will be three feet square and it will be executed in mosaic, the subject being:

"PERSEUS SLAYING THE GORGON"

(*cf.* Bulfinch's Mythology).

*Drawings Required*—(1) An ensemble in color at one inch complete through the space necessary to show four triglyphs and three metopes whose subject will be, besides the one already given. "Perseus and the Minotaur" and "Perseus and Ariadne," these should be carefully composed so as to harmonize in color and scale.

(2) A detail of the metope given, at 1-3 the size of execution, also in color representing the mosaic treatment.

These drawings should be executed with much care and delivered at the Exhibition room of the Institute before noon on Monday, April 1st.

ARTHUR CRISP,  
Director, Dept. of Mural Painting.

#### DO YOU REMEMBER

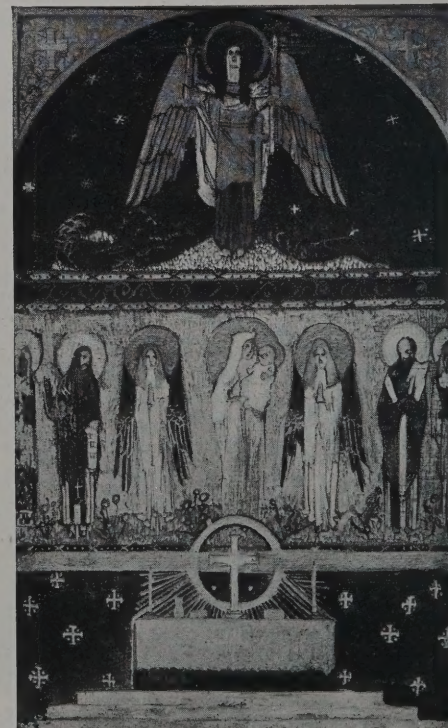
*the time when you decided that you had gone to school long enough and started out into the world with your portfolio of samples? Many art students are going to do the same thing within the next few months and will be interested to know what your experiences were. Write us your story, it will be greatly appreciated.*



A Romanesque Apse  
Second Medal Carroll J. Lambert



A Romanesque Apse  
Second Medal A. Glasner



A Romanesque Apse  
Second Medal M. Rother

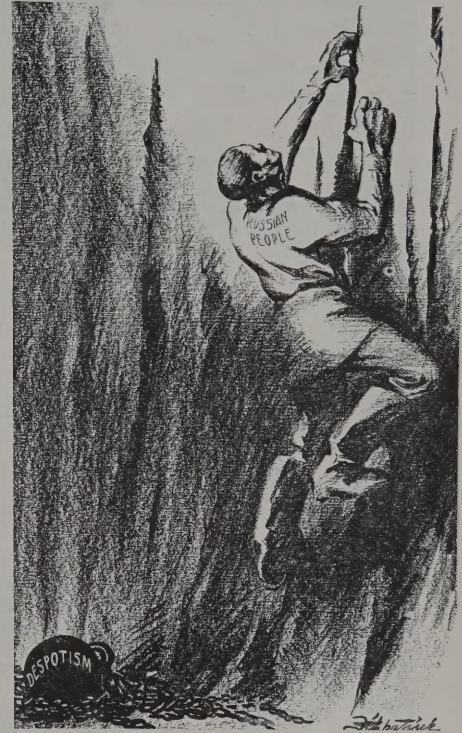




Do you realize that a great power can be created by very little effort of each student provided this effort is organized? We are organizing this effort. Is your effort in?



The Entombment  
by Albert Sterner  
Alumni Exhibition



"Now Altogether"  
by D. R. Fitzpatrick  
Alumni Exhibition

(Continued from Page 7)

ated to make the exhibition at the scene of their early training a national affair—a real tribute to their alma mater. Even so remote a quarter as Shanghai, China, was represented, while nearly every corner of the United States responded. The result was that the jury passed facorably upon eight hundred and forty exhibits. The entire East Wing, as well as the North and South Corridors, Contain-  
ing illustrations and designs, was filled to its capacity.

It was fitting that this exhibition by so many eminent artists should be oppened in conjunction with a general home-coming and reunion of the exhibitors. At the banquet in honor of the occasion, the speakers' table was afforded an impressive background by the Art Institute service flag, crowned by the standards of the Allies. John C. Johansen, who was present after an absence of two years, addressed his former classmates concerning the fealty and unity of

Illustration  
—Charcoal  
By Elizabeth  
Ferguson  
Art Institute  
of Chicago

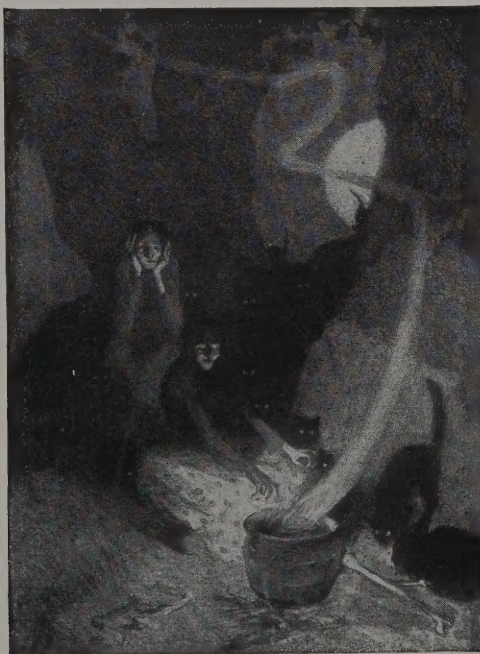


Illustration  
—Oil  
By  
Howard Wooky  
Art Institute  
of Chicago.







Don't let your technique cover "a multitude of sins." Good technique does not include freak renderings, hasty "stunts," bad drawing or meaningless daubs and scratches



Advertising Design by Student of  
Commercial Drawing School

purpose which had characterized and brought the enterprise to a successful conclusion. Reminiscences by Oliver Dennett Grover, Newton H. Carpenter, and Lorado Taft reviewed some of the ideals for which the infant School had labored.

To go into detail regarding the works shown would not be possible. The briefest general mention may suffice, however, to convey an idea of the scope of the collection. Since the galleries of the Art Institute were the scene of the first recognition of the applied arts on an equal footing with the fine arts, it was appropriate that the various commercial forms of art expression should be accorded suitable consideration in this "Alumni Exhibition." In addition to the exhibitions of paintings, sculpture, and architecture, appeared examples of pottery, overglaze decoration, textiles, fashion design, leather work, book binding, jewelry, advertising posters, and arrangements of rooms containing hand made furniture, executed from designs made by former students. One interesting exhibit displayed manufactured prints hung directly beneath the original drawings from which the fabrics had been produced.

Finally, as a supplement to this "Alumni Exhibition," specimens of work from the present classes of the school were shown on the main floor of the East Wing. Thus was possible a comparison of the aims and the accomplished fact of the Art Institute curricula.

MAUDE I. G. OLIVER.

## COMMERCIAL DRAWING

By EDWARD S. PILSWORTH

The essence of Commercial Drawing is utility, the working toward a defined purpose. In addition, Commercial Drawing is usually made on direct orders, paid for upon completion, and is in steady and continuous demand; while picture painting is largely made upon the chance that someone may take a fancy to it and buy it.

In the days on Ancient Greece, the Commercial Artist made little figurines of gods and goddesses; the Renaissance artist painted shields, doors or illustrated books on mechanics, gravitation, etc; those of a later day drew signs for inns, frontispieces for books, and so on, while in Europe there is little distinction between Commercial or other artists. The man who later became President of the Royal Academy painted for a soap firm, other R. A's. draw ads, and there is almost no distinction, in France, where an artist willingly takes the commission of any man who will pay his price. Many of the leading artists of America make the major part of their incomes from the drawing of commercial work.

The day has gone by when poor work would pass in the commercial field. A glance at the ads in any magazine, will readily prove this, for, oftentimes, these pages are as well or better illustrated than the body of the magazine. The best that can be obtained is none too good, and the highest grade of work, and the highest rank of artists, are continually being used in the commercial field.

Commercial drawing, strange as the statement may seem to the beginner, is largely a case of ideal drawing. The lettering must be perfect, balance, composition, and technique of the highest, figures, where used, are generally decorative and of ideal proportions, masses must be properly placed, colors correctly harmonized and contrasted, even in the drawing of machinery, the lights must be carefully thought out, the tones perfected, and the detail drawn in perfect harmony with other parts of the machine. In designing borders, etc., the modern commercial artist is the equal, and oftentimes the superior of those of earlier times. Frontispieces by Guilio Romano, or other Renaissance artists, or those of the rococo or later periods do not compare with the best of modern work, but we see this latter in such profusion around us, that it is accepted as the regular run of events.

Writing in the last century, William Morris lamented the fact that art and industry were becoming more separated, instancing, if my memory serves me, the matter of a belt buckle. In the fifteenth century, he said, if a man bought a belt buckle, a certain amount of ornament was worked on the buckle, and was a part of it; at the time he wrote, the buckle was one thing, the ornament another thing entirely, you could buy each by itself or have one added to the other, but, no way, were they one article. We are gradually re-





Unless you train yourself to use memory and imagination more than the model, your drawing will show it every time, and not your spirit but your model will dominate



verting to the fifteenth century standard again, where the design is a part of the article itself, not something distinct and separate, and, to some extent, the Commercial artist has been responsible for part of the change, for, under the commercial pressure of ever striving, he, at least, has carried his work to a higher plane, and made design and article one thing, in the field wherein he works.

And, because every artist can not be Michael Angelo, or Breton, or Inness, is no reason why he cannot be something else, and still play a part in the world. Like Mucha he may be a failure as a picture painter, but a great poster artist, or a good designer, or a photo retoucher, or one of many things in the way of an artist that the world is continually calling for. He may be a good commercial man, with a prosperous future, and a bank account. The talk we sometimes hear about Commercial Art being lowering is mostly confined to immature students and members of the long-haired fraternity, whose work is mostly confined to such talk and not to the pen or brush. The big artist does not worry at all about what his drawing is to be used for, if the customer is willing to pay the price he demands, and, to this extent he is a commercial man.

## SECOND ANNUAL OLEO TEMPERA COMPETITION

The second annual Oleo Tempera competition has been announced by A. Sartorius & Co. The details are as follows:

*Conditions*—Any artist or art student may enter one or more pieces of work. Works must be painted in Oleo Tempera Colors and may be entered in any of the following three classes: Representative Oil Painting Class, Water Color Class, and Poster Class. Three prizes of \$50.00 will be awarded, one in each of the three classes named. Three second prizes of \$25 each, and three third prizes of \$15 each will also be awarded. Prize works are to become the property of A. Sartorius & Co., and any other works selected will be purchased at a satisfactory price.

*Subjects*—There are absolutely no limitations as to the subjects of entries for the Representative Oil Color or Water Color classes. Posters, however, must be suitable for advertising the Oleo Tempera Colors.

*Poster Class*—It is suggested that posters shall be 14x22 inches, but this is not insisted upon. The number of colors is limited to four besides black and white.

*Delivery*—Entries must be delivered to A. Sartorius & Co., 57 Murray Street, New York, no later than May 31, 1918. The firm assumes no responsibility for losses or injuries which may occur.

*Exhibition*—An exhibition of prize entries and other suitable works will be held, the time and place to be announced later.

Oleo Tempera Colors are moist tube colors which are

mixed with water only. They may be applied to canvas, academy board, and other surfaces in the same manner as oil paints and have the qualities of that medium, except that the annoyances of grease and extended drying periods are obviated. In addition, they are peculiarly adapted for use in poster and design work.

The first annual exhibition, held during 1917, proved very successful. Entries were received from nearly thirty states, and a number of works were purchased, which together with the prize winners now form a permanent exhibition.

## CONTEST FOR ARTISTS

Announcement is made of a competition open to all artists, art students, and show card writers in the United States and Canada for a window card to be used in advertising Weldon Roberts Rubbers. The requirements are as follows:

1. The design should be 22 inches wide by 14 high, or multiples of these dimensions. It should be in black and white only.

2. Designs should be sent to the office of THE AMERICAN ART STUDENT magazine, 21 Park Row, New York, no later than May 15, 1918, together with sufficient postage to cover cost of return.

3. \$25.00 will be paid for the best window card received. \$15.00 will be paid for the second best. Other designs may be selected for purchase.

4. Judges, whose names will be announced later, will be chosen by the Editors of THE AMERICAN ART STUDENT.

5. Designs should not bear the name and address of any firm. The lettering may be arranged as follows:

88 STYLES

WELDON ROBERTS  
RUBBER ERASERS

THE WORLD'S QUALITY STANDARD

The contestant may, of course, use his own discretion as to display and arrangement.

Reproductions of the accepted designs together with the names and addresses of the artists, will be published in THE AMERICAN ART STUDENT.

## DESIGN WANTED

The Emerson Phonograph Co. are offering \$50.00 for an original, distinctive, and artistic design for a trade mark. This is to be in the nature of an identifying mark which they can use to furnish dealers in decalcomania form so they can transfer it to their windows. \$5.00 will be paid for any other ideas used. For further details write to the Emerson Phonograph Co., Special Contest Bureau, 3 West 35th Street., New York.





"The rising generation is going to be confronted with problems of co-operation and communism and social generosity never before met with in the world's history."



## ABOUT CARTOONS

### FOOLISH ADVICE TO SERIOUS AMATEURS

I have given so much serious but unheeded advice on this subject in the many years I have been teaching that it may be well to reverse a bit and try the unserious methods, which is my excuse for treating this subject as I have.

To do Cartoons one needs a piece of white paper and a pencil. If one wants them to reproduce easily there must be added to this list an eraser, a pen, and a bottle of black ink. This list of five articles, judging from my daily mail, seems to be about all one needs to take a fling at this apparently easy indoor sport.

If one would sell his drawings—that's the real test, you know—one must also add to the list a sense of humor.

I nearly forgot one other thing; The ability to draw a little is also important. To be able to draw a good deal is better, but to draw a little is really necessary. In fact, you can't get along without it. Right here I can almost see the thousands and thousands of young men, who are reading this masterly article, rising quickly all over this broad land and gesticulating violently as they argue against this absurd theory that drawing has anything to do with the subject. I can just hear them saying "Ah, what's the matter with you, Fisher, Goldberg, Harriman, Oppen, Powers, and the like can't draw, and look how they get by."

Well, let it go at that, then they can't draw. The fact persists, however, that they really do get by. Why is this, then, if it isn't the fault of the drawing? These big professionals use paper and ink of exactly the same quality as the amateurs, but the arguers are amateurs still. There must be some good reason. They can't all be related to Mr. Hearst.

Seriously now, I'll tell you the reason. Really it's no secret. These great Cartoonists have either one or both of two things the amateurs haven't — two things which are fairly plentiful singly, but are almost never found together. These things are (1) the ability to draw and (2) a sense of humor. As everybody admits a sense of humor, the really important thing must be the other quality—drawing. Haven't I *proved* by this that the ability to draw really is necessary.

As to the humor business, probably there are degrees in that as in other things. The draftsman with the biggest sense of humor should get the biggest salary. Governments might train wounded soldiers to become Cartoonists if a sense of humor is valuable. Vocational committees who are taking up this matter might well think seriously of such courses. Most anyone may learn to draw but the sense of humor is largely inborn. A private soldier who has lived through the cooking offered at our various training camps, dodged submarines across the big puddle, braved on a week's furlough and an even weaker salary the War

rates of Paris hotels, gone "over the top" in France side by side with Chinese, Algerians, Singalese, "Apaches," and the Whitechapel accent, have lived through the punishment of modern bullets, to say nothing of perilous experiences with the (reported) even more dangerous pretty hospital nurses, certainly must have a first class sense of humor to stand it all.

Right here I'll have to add two other things to the list.

A Cartoonist, in addition to pencil, paper, and humor, needs at least one hand and one eye. This, now, completes the list of everything a Cartoonist needs to earn his salary. In fact, with but two fingers, a thumb and eyes enough to see the humor in humans, many are giving us daily doses of sugar coated philosophy, ethics, philanthropy, and morality in newspaper cartoons.

Do my angelic host of readers again disagree with me on the above point? Superficial observers would certainly not consider the cartoons and comics in the daily papers as being very beneficial to morals, ethics and philosophy.

Now, when I am at last serious, don't laugh.

Stop and look at the matter closely. Don't you see that probably no other feature, of the various papers read by millions every day, so points a daily moral in the sugar coated way (which is the only way to moralize with results) that the Cartoonist does? He is always getting after our pomp and pride. Pomp and pride in themselves are not funny. It is in their collapse that the fun lies. It is, therefore, when we truly take ourselves seriously that the Cartoonist gets busy. Woe be unto us if we are sham. The more earnest and serious we are, the funnier our upsetting.

These upsettings must seem real. This is another reason the Cartoonist must draw and draw well. The low comedy makeup of the slap-stick characters of the amateur Cartoonists are so obviously unreal that we immediately realize that he is trying to be funny. Now when a Cartoonist *tries* to be funny we dodge him as we would a pacifist, for we know the ending will probably not be amusing. It is the seriousness and realness of the actors in our most nearly enjoyable "funny sheets" which makes them funny. We recognize ourselves in their assumption of dignity and we recognize the emptiness of our own pride and that of our neighbor—especially that of our neighbor—when the humiliating contrast at the end arrives. A Cartoonist who thus announces his effort to be comic is like the vaudeville actor who steps forward and announces that he is going to be funny. We are more apt to laugh at his assumption of ability, than at what he does.

An example of the above was a wonderful series of Tramp pictures by James Montgomery Flagg which ran some time back in "Judge." Their humor lay not at all in grotesqueries of make-up. Many have drawn funnier tramps, but it was in the assumption and extremely hollow





There is weight and volume in the human figure. We must sense these as we work, for how can we really create form unless we sense these fundamental facts.



pride and dignity with its inevitable final fall which gave every series wide appreciation. Even the most slap-stick of gag-gaggers, Goldberg realizes this. Look carefully over a few of his offerings again and I believe you will agree with me.

Another thing for a would-be Cartoonists to remember is never to quite overdo anything. Professionals never go beyond safe limits in over-doing a thing. The amateur thinks his series idea will run forever. The professional knows he must not over-do it. The amateur makes the feet and noses monstrous, the professional knows better.

Too many young men forget that over-doing a thing is worse than under-doing it. This is perennially true of penshading. But I'm thinking of good taste just now. For instance, the ever blooming bad table manners, funny when skilfully done, easily deteriorate into glutony and become thereby disgusting. Sea-sick stuff, is only permissible when the sufferer is shown as trying to maintain his dignity though feeling the inner qualms. As soon as he is really sea sick, the normal observer finds no more humor. Drunks are just the same. We realize that drunkenness is a diseased condition. Therefore except to the very, very youthful, drunks are not funny but object of loathing or pity. Professional artists know this and Editors of funny magazines are most adverse to accepting jokes in which drunkenness is featured.

It is the same with everything else used by the Cartoonist. Clothes particularly proclaim the assumed dignities and vanities of their wearer. In this, as in human character, just the slightest emphasis pushes them over into the comic class. So when we go into the fool stuff in clothes: bags for trousers, short coats, monstrous hats—the really clever point is lost just as it is lost in the exaggerated facial make-up.

It has been said that hats and trousers are both silly things to begin with. Of course, style blinds us. We take present styles very seriously, but once out of style we see the joke. I used to believe that it was the trousers' and the hats' fault. Now I think it is rather the fault of the man who never learned to do them well. Drawing again, you see. There is in Rome a life-sized statue of a modern poet



## *Made for master artists now as then*

WHEN James Whatman began the making of his drawing paper in 1770 at Maidstone, England, he had an ideal—the production of a paper good enough for *master artists*.

Through exclusive processes and unequaled care in manufacture, he made that ideal a reality. In his day, and for the seven succeeding generations, the foremost artists—among them Constable, Turner, Whistler—entrusted to Whatman paper the perpetuation of their genius.

Today James Whatman's ideal is still maintained by the same purity of substance, the same skill and pride in the making that first brought his papers fame.

## WHATMAN DRAWING PAPERS

are noted particularly for their firm, strong surface, which withstands washings or erasures without becoming woolly.

If your dealer cannot furnish the exact size or surface you require write direct to

H. REEVE ANGEL & COMPANY, Inc.  
7 to 11 SPRUCE STREET NEW YORK CITY  
*Sole Representatives in the United States of America*

in evening clothes, trousers, patent leathers, top hat, an in-vernness coat, and all, and yet it has been so skilfully done by the sculptor that it is not a laughable thing as one might naturally expect it to be. This may be the whole trouble with the Barnard statue of Lincoln of which so much has been said of late. Perhaps Mr. Barnard has been modeling nude figures so long in an academic way that the clothes of his figures when he uses them, though shaped in modern fashion, really proclaim the classic and the academic. This





Is that inspired manuscript which you were too bashful to send to a publisher still tucked away in your dresser drawer? It may be a great expression. Let us read it.



## Learn Original Construction by Mail

A knowledge of technical requirements and of original construction are necessary to succeed in practical art work.

You can get this knowledge by mail through the Landon School which provides the opportunity of studying during your spare time directly under an artist of fifteen years of practical experience.

The lessons explain clearly by a unique method just how to do snappy original work—without models.

Every student of this school gets a complete criticism service which points out his mistakes and just how to correct them—criticisms are made with sketches right beside your own work.

Students of this school are employed on leading newspapers all over the United States. They have made a success of drawing directly through the Landon Course of instruction. For full information with names of successful students.

### ADDRESS

The Landon School of Illustrating and Cartooning  
1509 Schofield Building Cleveland, Ohio

just pushes them over the line which make them funny to us.

All this holds straight through in whiskers, hair cuts, shoes, glasses, and other features of a Cartoonist's vocabulary. The young Cartoonist has to be very careful not to over-do these things.

Above all, the idea of brevity stands. The story must not be too long or we tire, it must not be too short or we misunderstand. In this, as in everything else, exact fitness is the ideal.

CARL N. WERNITZ.

## THE LACK OF ATTENTION AND APPEAL IN OUR PATRIOTIC POSTERS

NOTE—The article by Miss Zerelda Rains, entitled A Plea for Right Poster Display, which was published in our February issue, was copied by several daily papers and caused much discussion on the subject of giving our patriotic posters dignified display. The following article by Mr. Stowell is supplementary to A Plea for Right Poster Display.

When all this discussion concerning the display of the patriotic poster of America has taken place shall we not further consider what it has meant as a national service?

Unquestionably it has accomplished its popular mission but what does it mean to the man who has made a careful scientific study of the poster? Some posters have been remarkable in their constructive form and ideas; other have failed. But why? we ask. Because they have been lacking in the things which make an *appeal* and have failed to consider the value of the things which are real "ATTENTION GETTERS." Their vital aim is to produce results. In a measure some have accomplished this ideal; but the fundamental point in which the average poster artist of today fails in making the designs for our war posters is to arouse *interest*; for interest is absolutely essential to *SUSTAINED ATTENTION*. This is partly due to an apparent lack of conviction in the original idea and in the convincing quality necessary to arouse deep feeling. It has been perhaps due to the artist's inability to give his very self, his deepest feeling and strongest emotions to the production of that which ought to be the self-expression of man's greatest feeling at this crucial moment.

I believe as time goes on when this country has witnessed and suffered more of the horrors of this war that America and American artists will feel more deeply that call of the inner self through which so many of our foreign poster men have been able to create that successful appeal which we find in the posters of France, Italy, England, and Belgium. They have made these posters *alive*, alive to the feeling of what their countries have suffered and to what they require of their men. May we in this country of ours begin more fully to realize that American patriotic posters and American relief posters should and must express more of an understanding of what appeal and attention mean.

J. VINTON STOWELL,

Adv. Mgr., N. Y. School of Fine and Applied Art.

# MARTINI TEMPERA

## MARTINI



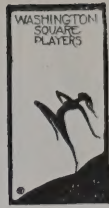
## TEMPERA

FAVOR, RUHL & COMPANY  
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The student's purpose in studying the old masters should be to awaken his instincts—to break the strange shell in which his feelings seem to be imprisoned.

(Continued from Page 4)

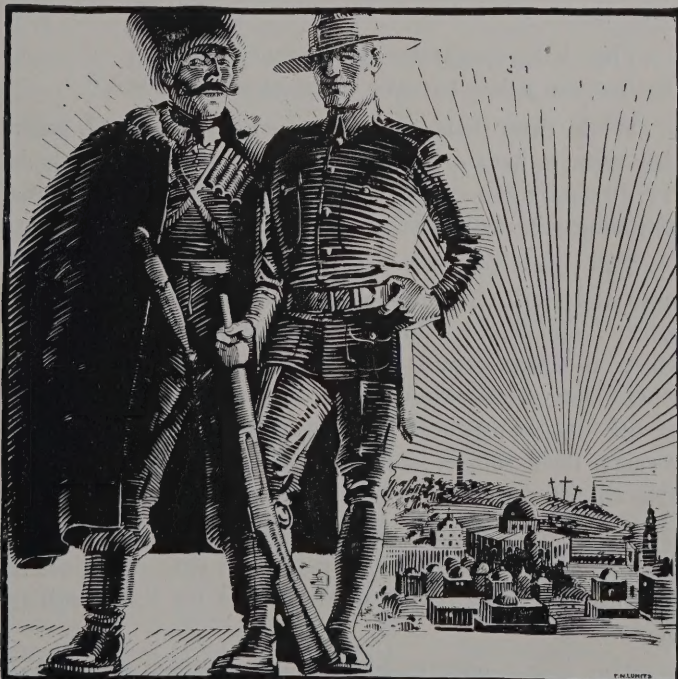
styles which become constantly poorer adaptations or adaptations of adaptations, unto thousands of repetitions, until every vestige of the life and spirit of the original is lost and, moreover, all significance is also lost.

Now what makes designs beautiful, enjoyable desirable is neither swift changes nor mere novelty; it is rather that we feel the spirit of the worker in his product. It is this feeling of intimate communion with the worker, either in the fabric itself or in his interpretation of some natural or spiritual law that he works into his design or color, that leads us to treasure the product of the oriental rug weaver, and makes us willing to pay many times the price for these that we are willing to pay for the more accurate weaving and more perfect copies of designs that are being turned out in such variety by our American mills.

Even the very crude hand woven blankets of the Navajo have a charm that can't be imitated. In machine products we must of necessity lose the charming irregularities of the human hand, but we still may feel the thrilling life of the artist in the design and color.

As the manufacturer spends sleepless nights trying to guess what the public wants, it is simply for the public to know what it wants and demand it.

Shortly after the outbreak of the war the Chicago School of Applied and Normal Art, submitted a large number of designs to a western manufacturer. These designs had been done by students who had been trained to catch the spirit



ART INSTITUTE OF CHICAGO

One of several designs for the cover of our Chicago Number submitted by the Art Institute of Chicago is this one by T. N. Lukits. The design not only shows a unique and interesting pen technique, but it is timely also.

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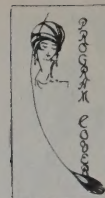
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Department A

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of people and nature and to make the thrill of this spirit predominate over natural, as well as, over abstract forms.

The results were both interesting and gratifying, interesting because their newness and originality appealed, and gratifying because a very large number of designs were subsequently bought and now are for sale in every city of any size in the country. Nearly every soldier must have knitted comforts which have been produced from bags of these so called "Chicago Design" because the large majority of the popular knitting bags are of these fabrics. They also are frequently seen in the better class of stage setting, in upholstery, window hangings, bedroom draperies, hat and dress trimmings, and in innumerable other uses.

They have caught the public fancy and they are proving that the public has and appreciates good taste.

While these designs were western in spirit and origin they seem to have a universal appeal, as we can not supply the demand for our designs and this demand is constantly extending geographically.

The reason for their popularity is simply that they are fresh and vital, spontaneous expression of the living human spirit. The world of forms is limited, but the world of spirit, as Emerson said, "is a circle whose center is everywhere and whose circumference is no where." Consequently designs produced in this way will be always "novel," because their source is inexhaustible, and such a source abides down deep in the consciousness of every mortal.

Then let us cease copying both nature and historic designs and let us tap the source that needs only a well sweep to bring this living beauty to the surface for the refreshing of mankind.

This is our opportunity to humanize, and spiritualize and beautify the work of the machine, it is our opportunity to bring art into the lives of all classes of society as well as being the means of lifting the designer from the plane of an artisan to that of a creative artist.

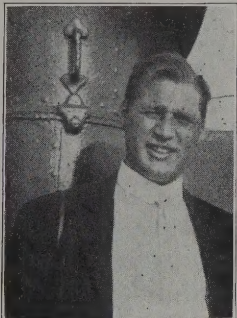




Sketch everything. Do not pass a thing because you think it is too trivial to sketch  
—it may be the very thing you will try hard some day to recall from your memory



## HE'S CAPTAIN HARVEY DUNN NOW



Harvey Dunn the illustrator and seven other American artists have been chosen for Captains' commissions to serve as official artists with Pershing. The other artists selected are J. Andre Smith, Walter J. Enright, Ernest C. Peixotto, George Wright, W. J. Aylward, Harry Townsend, and Wallace Morgan. Dunn Enright, and Townsend are former students of the Art Institute of Chicago.

(Continued from Page 6)

the speakers who addressed the public under the auspices of your Society was one who before an audience composed largely of women took off his coat, then the collar and necktie. The "temperamental" women present applauded this delicious demonstration of the spirit so in harmony with the untrammelled art which had brought them there. But applause ceased when the speaker continued until several guards had to be called in and hustle him out of the place. No doubt the poor Frenchman, used to his light wines, had met the American highball. Nevertheless, "the unfortunate incident" was symptomatic. In vino veritas. Calling in the guards was inconsistent for there were worse disrobing acts in the exhibition, more startling than a mere public life class demonstration, inconsistent considering some of the "Artists Balls" promoted in the Washington Square section by some of the exhibitors. Washington Square and Greenwich Village, erstwhile haunts of the democracy of a true Bohemia, have in the public mind become synonyms for rottenness. Let us save art from the same fate of being a new tidbit for the slummer. There was one piece of sculpture obviously the work of a victim of what alienists call exhibitionism. The only thing that saved its perpetrator from arrest was the mask of a misleading title.

I have no patience with the proposition that art activities should for the time be suspended. I favor many exhibitions during the war but let them be *Art* exhibitions. There is no better thing to pursue, in peace or war, than art but it must be *art* and not its degradation, ribaldry conjuring up the ghost of deSade. *Art is the best surgical dressing for the gaping wounds of civilization. Let us keep out of this dressing the germs of infection.* In times of peace we put up with much wasteful nonsense. We are forced in order to conduct this war and at the same time feed, clothe and warm our population, to concentrate on the necessities. *Art is a necessity.* Post-Illusionism and the like are not. Not only are they not necessities but they create confusion in some people's minds and bring art into contempt, justifying the grin that so often greets the artist with his sketching

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The courses in Architecture and Painting may be followed outside of New York City under representatives of the Institute. For the courses in Sculpture and Ornament Modeling, instruction is given in the Studios at the Building of the Institute.

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THE AMERICAN ART STUDENT 21 Park Row, New York





We must not become intoxicated with sentimentality. We must not believe that our business is to make people laugh and weep. Art is a different business entirely



easel, turning art and the artist into a joke. They are not only non-essentials but they "give comfort to the enemy"—the enemies of art.

This war will bring many changes. In these there will be grave danger to art. And that danger is greatly promoted by the manifestations of the "temperamental" loafers, the lounge lizards of art who, whatever they may do is motivated by the egoism which the borderlander has in common with those beyond the psychopathic border. *And egoism and egotism have no place in this era of the birth pains of a new civilization. There is but one way by which art can maintain its existence in that new civilization and that is by an intense altruism that brings hope and new blood to a race bled white, and such comfort can never come to our fellow men through "self expression," "introspection," "pattern" and "form."*

Lest someone misunderstand me I want to quote what I have just written to my son "Over there" who I feared might possibly view with some impatience the subject of art activities during the war!

*"Life without the appreciation of life is mere existence. Art is this appreciation made articulate and this appreciation multiplies a thousandfold the value of life. And the function of the artist is to endeavor to give to his fellow creatures that multiplication of life's joys which may be had for nothing and which money cannot buy. And that is why in these heroic times it is doubly necessary to keep alive the divine spark, so that when peace comes we be not consumed by the material spirit which must come with the reconstruction in which generations will struggle to replace the wealth destroyed. There is grave danger to art in the coming years and it is our sacred duty not to let this thing perish from the earth. "Man cannot live by bread alone." After all, what are our struggles for, our fight for food, clothing, shelter and all the factors that are but incidental to their distribution, trade, shipping, railroads, etc., etc. They are only to sustain life, a means to an end. And what is that end worth if it is not joined to appreciation, to art? Art is not merely "self expression." It is not the making of pretty things. It is that which makes the life we maintain through our material struggles worth the having struggled for."*

I am sending my check for the six dollars you ask for to the Red Cross and I suggest to all those who thought of sending you this amount, to devote it to the same purpose and to abandon the worse than non-essential.

Very truly yours,

CHARLES VEZIN.

The Society of Independent Artists will hold its second exhibition in the Moorish Gardens, Riverside Drive, New York, April 17 to May 12.

## PRIZE WINNERS AT WANAMAKER STUDENTS' EXHIBITION

Announcement of the prize winners at the Second Annual Art Students' Exhibition will be made in the April issue together with an account of the event.

The exhibition opens Monday, March 18 and continues up to and including March 30.

\* \* \*

## SOMETHING UNUSUAL IN CALENDARS

On account of present unfortunate business conditions—due to a very good cause—many manufacturers have not sent out art calendars this year. In spite of this, Mr. J. W. Johnston, manufacturer of Snow White, is sending to dealers, etc., an unusually gotten up art calendar that deserves special mention.

\* \* \*

Classes in camouflage have been started at the N. Y. Evening School of Industrial Art, 204 E. 14th Street, New York.

\* \* \*

George F. Morse was elected president of the Portland Me. Society of Art.

\* \* \*

At the February meeting of the Palette Club of the Los Angeles School of Art and Design, Mr. Karl Gens spoke on "Poster Art" and criticized students' work. The Palette Club has been a school organization for twenty-five years.

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of THE AMERICAN ART STUDENT and will like to receive twelve more numbers like it during the year—*act now.* Pin one dollar to the blank below and mail at once.

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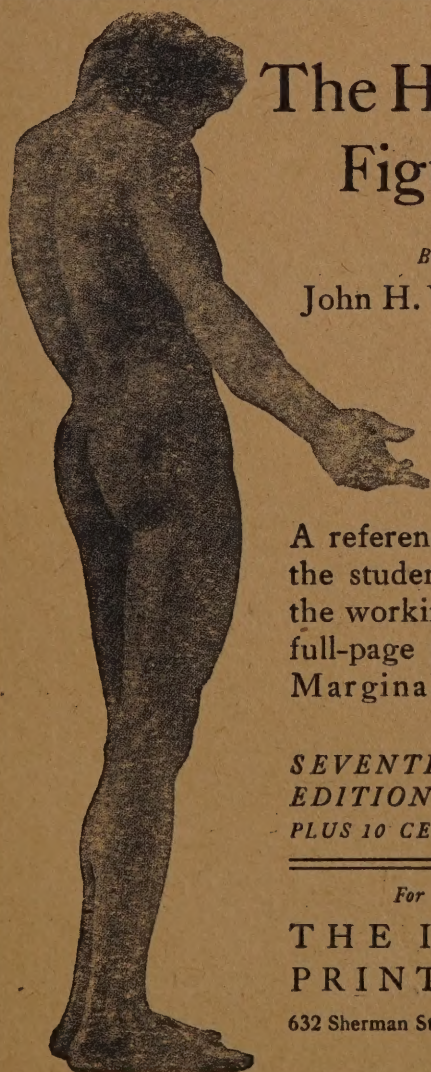


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